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American Art News

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NEW YORK, DECEMBER 23, 1911.

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EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhrer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Original etchings.

Germany.

Julius Böhrer, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

GEORGE A. CROCKER SALE.

The new year will open with the first large and important art auction of the season—namely, that of the pictures, furniture and art objects of the late George A. Crocker.

The furnishings and art objects will be sold at the American Art Galleries on the afternoons of Thursday to Saturday, inclusive, Jan. 4-6, and the pictures on Friday evening, Jan. 5.



LADY JANET TRAILL.

By Raeburn.

Now on exhibition at the Reinhardt Galleries.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

DR. BODE INJURED.

On his return trip to Berlin Dr. Bode met with a slight accident on board the steamer, having his thumb crushed while closing his stateroom window. He regarded it as a trivial matter, but inflammation set in and it is probable that he will be confined to his house for several days.

MR. MORGAN'S BOTTICELLI.

Mr. J. Pierpont Morgan has secured a Botticelli, it is reported, through Count Trotti, the Paris dealer, and it now hangs in his Thirty-sixth St. library.

A WHISTLER FOR CHICAGO.

After the purchase and presentation to the Art Institute of Chicago by the "Friends of American Art," of that city, of some interesting pictures, this Society has laid, as it were, the cornerstone of a new movement, which in time will greatly benefit the Institute, by the purchase for the latter of the typical example of James MacNeill Whistler, "The Artist in His Studio."

This event is both important and significant, and marks the beginning of a movement for the building up of an art museum that is bound to spread for the benefit of other, if not all, the leading art museums of the country. The picture, a thoroughly characteristic and most charming work, delicate and beautiful in soft tone and color, was formerly owned by Mr. Freer of Detroit. At the time of Mr. Freer's ownership the portrait of the artist was not in the canvas, but later, when Whistler bought back the picture, he painted in his own portrait.

The picture, which is now on exhibition in the Henry Reinhardt Galleries, No. 565 Fifth Ave. (Windsor Arcade), which galleries sold it, depicts Whistler standing in his studio, holding a small palette with raised edges, and wearing the long sleeved waistcoat in which he usually painted, while two young and fair women models, in dainty summer gowns, seated on a couch, are conversing with him.

ROYAL COLLECTION SHOWN.

For the second time in English history a number of persons interested in art has been invited to view the pictures hung in Buckingham Palace. On Dec. 10 several hundred members of the National Art Collections Fund had this pleasure.

The pictures in the Long Corridor, the Gallery, and the State Dining-room are nearly all Royal portraits, the best of them by Gainsborough—these including the "George III.," the "Queen Charlotte," the "Duchess of Cumberland," and the "Colonel St. Leger." Reynolds, Hoppner, and John Russell have also some fine portraits here.

The Gallery contains the marvellous Dutch and Flemish pictures which, like the furniture, china, and plate at Windsor, were collected by the Prince Regent. He had excellent taste, and was well advised by Lord Yarmouth and other friends, and by the best dealers in London and Paris; and the prices he paid, though good for the time, sound absurd nowadays. Rembrandt, Hals, and Rubens; Ostade, Terburg, Pieter de Hooch; Steen and Metsu; Ruisdael, Hobbema, Cuyp, and Adrian van de Velde—all these supplied, so to speak, their choicest works for the English Royal collection. The most famous of the Rembrandts, "The Shipbuilder and his Wife," has been lent by the King to the National Gallery, where it looks superb; but so many and so exquisite are the treasures that this picture was scarcely missed.

The new and handsome galleries of Knoedler & Co., 556 Fifth Ave., will be formally opened early in January with a remarkable exhibition of old masters loaned to and owned by the house.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave. Works by Charles Conder to Dec. 24.
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Century Club—Paintings by Birge Harrison to Dec. 31.
 Cottier Gallery, 3 East 40 St.—Early Chinese Pottery.
 Cosmopolitan Club, 143 E. 33 St.—Paintings by Arthur B. Davies to Jan. 1.
 Charles Galleries—Spanish arms and armor. Durand-Ruel Galleries, 5 West 36 St.—Paintings by Monet to Dec. 23.
 Ehrich Galleries, 463 Fifth Ave.—A full set of the series "Industry and Idleness," by Hogarth, to Dec. 30.
 The Folsom Gallery, 396 Fifth Ave.—Second annual exhibition of the Pastelists. Paintings by John Noble.
 E. Gimpel & Wildenstein, 636 Fifth Ave.—Drawings by Old Masters to Dec. 30.
 J. & S. Goldschmidt, 580 Fifth Ave.—Swiss Stained Glass.
 Chas. H. Graff, 19 E. 31st St.—Mezzotints in color to Jan. 15.
 Grolier Club, 29 East 32 St.—Angling books, MSS., prints, etc., to Jan. 6.
 E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.
 Katz Gallery, 103 West 74 St.—Recent paintings by Gustave Weigand, Dec. 18-30.
 Kennedy & Co., 613 Fifth Ave.—Mezzotints and stipples by early English engravers to Dec. 30.
 Keppel & Co., 4 East 39 St.—Etchings, watercolors, etc., by Seymour Haden.
 Knoedler Galleries, 556 Fifth Ave.—Paintings by Aston Knight. Opens Dec. 26.
 Macbeth Gallery, 450 Fifth Ave.—Small bronzes and Volkmar Pottery to Dec. 30.
 MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Fourth Group opens Dec. 14.
 Madison Gallery—Works by Fred. Marschall and Genjiro Katuska, Dec. 11-30.
 Metropolitan Museum—Special exhibitions of Colonial silver and early American paintings to Jan. 1.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Montross Gallery, 550 Fifth Ave.—Pictures by Robert Reid, Dec. 13-30.
 National Academy of Design, 215 West 57 St.—Winter exhibition. Admission 50c.
 National Arts Club—Annual Arts and Crafts exhibition to Dec. 28.
 Photo-Secession Gallery, 291 Fifth Ave.—Photos by Baron A. de Meyer to Jan. 15.
 Powell Gallery, 983 Sixth Ave.—Fourth annual thumb-box display to Dec. 30.
 Public Library Print Room—Loan exhibition of French portrait engravings.
 Reinhardt Galleries, 565 Fifth Ave.—Special exhibition of old and modern masters.
 Salmagundi Club, 14 West 12 St.—Annual watercolor display.
 Snedecor Gallery—Oils by F. de Haven.
 Union League Club—Pictures owned by members, etc., to Dec. 19.
 Yamanaka & Co., 254 Fifth Ave.—Special exhibition of early Chinese paintings to Dec. 24.

EXHIBITIONS NOW ON.

Old Masters at Duveens.

At the Duveen Gallery, No. 303 Fifth Ave., there are now three exceptional portraits by Old Masters—one of Mrs. Otway and child by Reynolds, a half-length by Lawrence, and the well-known three-quarter length standing presentment of "Saskia as an Amazon," by Rembrandt.

The three pictures are so unusual as to make their display an event. In his "Mrs. Otway and Child," the great Sir Joshua is in his best mood and manner. The sweet-faced mother is presented, three-quarter length, seated, with the five-year-old chubby-faced flaxen haired child at her knee. The color scheme is one of warm silvery grays and browns—and especially remarkable is the painting of the texture and details of the gray dress of Mrs. Otway. She is given the sweetest of expressions. Age has mellowed the coloring so effectively that the canvas has the softest and most beautiful tonal quality.

The half-length of a handsome young woman by Lawrence is essentially char-

acteristic in its expression, pose and rich color of that Master. It is a rarely fine example.

Rembrandt's "Saskia as an Amazon" needs no description. The famous spouse of the Master is depicted standing full length clad in armor, and with sweetly dignified expression. The canvas is rich and deep in color and tone, and thoroughly typical in every way.

Noble at Folsom's.

John Noble, a young American artist, returned to New York last week after a stay of twelve years in France, principally in Brittany. He has brought back a number of canvases, some of which are now on view at the Folsom Galleries, 396 Fifth Ave. The works showed prove the artist a colorist of rare refinement and knowledge. His viewpoint is broad, and a charm of sentiment pervades his work.

Pictures by Miss Dodson.

An exhibition of 90 canvases by the late Sara Ball Dodson opened at the American Art Galleries on Dec. 16 to continue until Dec. 29. The examples shown illustrate Miss Dodson's artistic career through a period of twenty-nine years. That she was a serious painter with highly developed decorative propensities is exemplified in a number of the works, as for example "Pygmalion and Galatea," "My Lady's Garden" and "Psyche Carried Away by Zephyrs," which are interesting in color and arrangement. "The Annunciation," an unfinished canvas, loaned by the Pennsylvania Academy, is a sympathetic work in which a sweet faced Virgin is gracefully presented. The most attractive canvas in the display is "Deborah," loaned by the Corcoran Gallery, which, although academic, is expressive of a strong personality. It is well composed, with solidly painted flesh and has good color. The landscapes are freer, and the fresh crisp color and charm of sentiment in "A Farm Road, Brixton," conspire to make it an unusually decorative work. Other important canvases are "The Signing of the Declaration of Independence," "Les Etoiles du Matin," "La Meditation de la Sainte Vierge," "Woods at West Hoathly," and others.

Miss Dodson was born in Philadelphia and her first art instruction was received in that city. Afterward she studied in Paris under Luminais, Jules Lefevre and others.

Wiegand at Katz's.

An exhibition of unusual interest, by Gustave Wiegand, a forceful and still young painter, is on at the Katz Galleries, 103 West 74 St., through Dec. 30. There are 27 examples, all landscapes, strongly painted and all having rare sympathy with Nature. Especially good is "Last Snow," a low-toned tender work full of that "painter's quality" that marks the artist as one who has "arrived." "Silver and Gold," well composed and simply presented makes its own appeal, and "Birches in Summer" shows more clearly, if possible, than the other canvases the artist's individuality.

"The Belated Shepherd," which was awarded a bronze medal at St. Louis, is here, and "Silent Night" is decidedly good in color values. "Mists of May," "Sunrise," "October," "Hush" and "Golden Glow" take their place among notable American landscapes.

At these galleries there is also being shown a group of broadly painted and interesting water-colors by H. A. Mathes and also several small bronzes of animals cleverly modeled by that remarkably talented fourteen-year-old boy, Avard Fairbanks.

Davies at Cosmopolitan.

Until Jan. 1 the Women's Cosmopolitan Club, 142 East 33 St., is showing a group of thirty-seven canvases by Arthur B. Davies, loaned by members of the club. The exhibition is varied and exemplifies the original painter in many moods. In his imaginative conceptions he is at his best, as for example "Spring," in which a graceful figure of a young girl placed against a low-toned luminous background, vibrates with the joyousness of the season. "Requiem" is a sympathetic and strong work, and "After the Rain" depicts a beautifully drawn gracefully posed female nude. "The Violinist," a low-toned canvas in which a slender child is attractively placed against a simple flat gray wall, is a delicious presentment. "Mother and Child," lent by Mrs. Peter Aitken, is evidently an early work and is tenderly treated with well modeled flesh tones. "Lake and Island" is a landscape, simply painted.

BOSTON.

An exhibition of small pictures by leading American artists was held at the gallery of R. C. and N. M. Vose, 330 Boylston St., last and this week. A group of sketches by William P. Closson and another of marines by Charles H. Woodbury, Mary C. Macomber's series of decorative panels and several small and beautiful landscapes by R. A. Blakelock are features. There is a characteristic landscape by George Inness of his best period, an interesting group of little water-color studies by John La Farge, and a few of his pencil drawings. Herman Dudley Murphy shows a little Ogunquit coast scene, charmingly done. Ettore Caser shows a single figure piece and some fantastic bits of decorative landscape. Ben Foster, F. Ballard Williams and George L. Noyes show some attractive landscapes. Other contributors include Louis Kronberg's. Maria Brooks, Lee L. Kaula and Harold B. Warren.

Other exhibitions now on are at the Boston Art Club, Members' Exhibition; Copley Gallery, Bacon's paintings and Rice's water-colors; Art Museum, Vinton's paintings and Japanese costumes; Doll & Richards, Rothenstein's pictures, and at the Fogg Art Museum early Italian paintings and modern etchings.

DETROIT, MICH.

In memory of Robert Hopkin, the well known marine painter, born here and who died some months ago, the artists of this city have organized the "Hopkin Club" and are exhibiting 150 examples of their work in the Art Museum. Many of the pictures are local subjects among them the "River Rouge" and "Sunset, Birmingham, Michigan," by Joseph W. Gies. Among other artists represented are Irving R. Bacon, Charles Chamberlain and Roy C. Gamble.

PITTSBURGH.

The honor group of paintings to be shown at the next international exhibition at the Carnegie Institute in April, 1912, will consist of 40 pictures by John Lavery of London, who contributed a group to the International Exposition at Venice last year. The jury for the spring exhibition will be chosen as usual by the artists, and the ballots will be sent to contributors Jan. 1.

The Pittsburgh Art Commission, recently created by the legislature, includes two New York artists among its members, Herbert A. McNeil, the sculptor, and John W. Alexander.

Baron de Meyer's Photographs.

Until Jan. 15 some twenty-nine photographs by Baron Ad. de Meyer of London will be shown at the little Gallery of the Photo-Secession, No. 291 Fifth Ave.

The subjects are varied, and include figures, portraits, city scenes and still lifes. They are marked by nice knowledge of and feeling for light and shade and refinement. There is also a decorative quality in the artist's work, which invests it with rare charm. To lovers of art photography, the display will be alluring.

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EXHIBITION CALENDAR FOR ARTISTS

ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57 St.	
Exhibits received	Jan. 11 and 12
Opening of exhibition	Jan. 28
Closing of exhibition	Feb. 17
SOCIETY OF WESTERN ARTISTS, 1820 Locust St., St. Louis, Mo.	
Sixteenth annual exhibition, paintings, sculptures, etc.	
Cincinnati	Dec. 2-24
Detroit	Jan. 4-25
Indianapolis	Feb. 4-25
Chicago	Mar. 5-23
St. Louis	May 5-26
CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn.	
Entry blanks sent to Secretary, P. O. Box 46, before	Jan. 8
Exhibits (from other cities) should be addressed to Wiley & Son, Hartford, to be received before	Jan. 8
Opening of exhibition	Jan. 15
Closing of exhibition	Jan. 29

IN AND OUT THE STUDIOS

William T. Smedley's daughter, Mrs. Griswold Wheeler, has recently made him a grandfather for the first time. Mrs. Wheeler, who is now only eighteen, is a clever musician.

Robert Reid has recently become the proud father of twins.

Mrs. James Condie Kindlund, the Boston miniature painter, has removed to New York and has taken a studio at 17 East 59 St., where she intends to remain permanently. On Sunday last she gave a reception and showed a number of examples of her excellent work. Among those present were Mr. and Mrs. Leon Dabo, and Miss Dabo, who sang some charming French songs, Mr. and Mrs. C. C. Ruthrauff, Mr. Folsom and Miss Norton.

Miss Gwendolin Purdon - Clarke, daughter of the late Sir Caspar Purdon Clarke, arrived on Minnewaska from London Tuesday last. She will soon be married there to Mr. Stuart Todd, an Englishman, now resident in Boston.

Harriet S. Phillips is holding an exhibition of her work in the Pen and Brush Club, 132 East Nineteenth street. The collection consists of oils, water-colors, etchings, tempora, and black and whites.

Joseph Lauber, by permission of the trustees of the First Congregational Church of Montclair, N. J., showed this week his latest stained-glass window prior to its instalment in that edifice at the Glass Atelier, 46 Washington Square South.

At his studio, 156 East 36 St., Andrew J. Schwartz is showing a group of canvases painted at South Londonderry, Vt., several in a high key, with good sunlight and color. They are well composed and highly decorative. The artist plans an exhibition later in the season.

Edward C. Volkert is busy at his Port Washington studio on several landscapes and cattle pieces. "A Herd of Cows," now in his studio, is broadly painted and sunny.

Helen Loomis has been having an unusually successful season at her studio, 521 West 122 St., and during the past fortnight has sold nine of her delicately handled and charming pictures at prices far in advance of any heretofore received. "A Field of Golden Rod and Asters" and "An Adirondack Lake" were purchased by Mrs. Robert Low Pierpont, and "A Grove of White Birches," "Gloucester Willows" and "October on the Bronx River" by Mrs. Charles M. Pratt.

At the Sherwood studio of Helen Watson Phelps, Mme. Sola Carrier Worrell gave a musicale last week. Miss Ayer sang, Mrs. A. Gray played the violin and Lugie Bonpensiere, the

composer and conductor, the piano. Among the artists present were Mr. and Mrs. Fry, Mr. and Mrs. Colin Campbell Cooper and Miss Alethea Platt.

Margaret W. Huntington has recently taken a studio at 50 South Washington Square where she is showing some of her recent forceful marines painted on the Cornwall Coast, England, and at Bermuda. This artist, the characteristics of whose work are breadth and directness, has made remarkable progress during the past two years. She was a pupil of Chase, Henri and others, and has long applied herself to the study of sea and rocks, which she renders with truth and sincerity.

An exhibition of recent works by Jonas Lie will be held at the Corcoran Gallery, Washington, Jan. 3-17, after which they will be shown at Milwaukee and Indianapolis.

BUFFALO.

The exhibition of pictures by the members of the Société Nouvelle of Paris at the Albright Gallery, and which has been most successful, will close on Tuesday next, Dec. 26, when the pictures will be transferred to the Art Institute of Chicago, to be shown there for some weeks.

The next display at the Albright will be one of examples of Aubrey Beardsley and Charles Conder, recently shown at the Berlin Photographic Company's galleries in New York, and described in the *Art News*. This will open January 3. In mid-January there will be an exhibition of marines by Paul Dougherty, while during February the 100 colored etchings by Bernard Boutet de Monvel, son of Maurice Boutet de Monvel, secured by Miss Sage during her trip abroad last summer, will be shown. These etchings will be shown in Chicago during January. A collection of bronzes by Prince Paul Troubetzkoy, also secured by Miss Sage, will be shown later on at the Albright, following their exhibition at Chicago, Toledo and Providence, R. I.

ACADEMY SALES.

The opening week at the Academy has been one of encouragement in point of sales. Four works have already been sold and many more sales are in prospect. Those sold were "A Summer Morning," by E. L. Henry, "Yolande," by P. W. Muncy, "The Morning Room," by Susan Watkins, and a small bronze, "This Little Piggy," by Alice Beach Winter.

ART VANDAL IN CAPITOL.

A strip three inches wide and two feet long was cut from the centre of Powell's well-known picture of the "Naval Battle of Lake Erie" in the Capitol at Washington, Tuesday night last, by some unknown vandal. The damage can be repaired.

Union League Display.

A striking feature of the Union League Club's December display just closed was a collection of over one hundred artists' palettes loaned by Harry Watrous, all souvenirs of artists with whom he has worked and characteristic reminiscences of well known painters. The wall which they covered was a riot of color. No two palettes were alike, some had a hard and dry color scheme while others were rich and mellow. Each palette bore the signature of the artist, and included those of Thos. Dewing, Horatio Walker, E. H. Blashfield, Emile Carlsen, Irving R. Wiles, Elihu Vedder, J. Francis Murphy, J. G. Brown, George H. Smillie, Louis P. Dessar and others of equal note. Of the hundred or more artists who presented palettes to Mr. Watrous during the past fifteen years, twenty-four have passed away, among them J. B. Bristol, T. W. Wood, Walter Shir-law, R. Swain Gifford, E. A. Abbey, W. Verplanck Birney, George Inness, Frank Fowler, Robert Minor, etc.

The paintings exhibited belong to the club and included two exceptionally fine Wyants, a remarkably good example by George Inness, and "Ready for the Ride," by William M. Chase, in 1874, and which, cleaned and re-varnished for the display, still proclaims itself the strongest figure work of the veteran and versatile painter.

Other canvases shown were an early, still appealing landscape by Charles H. Davis, and typical examples of Wordsworth Thompson, Frank D. Millet, R. W. Hubbard and Eastman Johnson—the last his well known "Drummer Boy."

A collection of portraits of Lincoln and his cabinet, old fashioned but well done and all faithful likenesses, from life by Frank B. Carpenter were also shown, most of them sketches painted in one or two sittings for his "Emancipation Proclamation" which now hangs in the Capitol at Washington.

Birge Harrison at Century.

Thirty-eight recent canvases by Birge Harrison are on view at the Century Club, 7 West 43 St., to Jan. 1. These are characteristic of the artist's poetical viewpoint, but a preponderance of purple tones in a majority of the pictures and a sameness of subject give the impression of monotony. "New Year's Eve" is a good moonlight effect, and "Quebec by Moonlight" with its fine sky and rich color is exceptionally able. "New York from the River," in which the hard lines of the skyscrapers are cleverly enveloped in a tender mist, is interesting and picturesque. "Moonlight" is a cottage and landscape composition, which subject the artist always portrays so well. "The Red Mill at Cos Cob," somewhat different in handling, is well lit and has a pleasing arrangement of color, and "Moonrise in France" is a dark-toned richly-colored landscape with good quality.

Schaus Sale Concluded.

The Schaus sale of etchings and engravings was concluded on Dec. 14, making the grand total for the four days, \$21,460. The stock is said to have cost originally over \$100,000. A very large photograph of Venus de Medici, fully life size, with a framed Apollo, much smaller, brought \$3 for the two. Walter's "Night Watch" after Rembrandt, signed and framed, brought \$205.

The result of this sale would seem to justify the judgment of Messrs. Stollberg and Little, who declined to purchase the stock at the price offered in the will of Hermann Schaus.

Douglas Arthur Teed, the artist, of Munich, is visiting this country.

PHILADELPHIA.

The third annual special exhibition of oils "by eminent living American painters" opened last Monday at the Art Club. The display, it is understood, is fathered by the club's enterprising president, Mr. John MacFadden, and is composed entirely of pictures invited by a small committee of lay members.

There are forty-nine single examples of as many painters. The collection is catholic in a sense and frankly based upon a desire to present saleable pictures. The showing includes a number of worthy examples of the best work now being done in the country, liberally interspersed with the commercial canvases of that large body of American painters who follow the line of least resistance.

The gallery centres are occupied with Redfield's "Cherry Blossoms," Breckenridge's "Autumn Gold," Carlsen's "Midsummer Storm," and Ben Ali Haggin's portrait of a lady in black.

Among other sincerely painted pictures is Emil Carlsen's "Midsummer Storm," shown last spring in Pittsburgh. The Redfield is the first that has been shown of the painter's new series of Spring-time pictures. It is a rich and satisfying presentment of landscape with fine distance effect of far-off hills and an harmonious sky. The picture expresses the usual advance in richness, subtlety and depth which Redfield achieves from year to year.

Edmund C. Tarbell shows a thoughtful canvas entitled "The Coral Necklace," a portrait of a woman in an artistic costume and a black hat against an enveloping dusky background. It is interesting without being novel, and carries well. Robert Henri's "Giggling Boy," shown in Pittsburgh last spring, with its vivacious, living quality, is a "croquis d'expression" and a sensitive rendering of an animated and appealing subject.

Frank W. Benson strikes a higher note than usual in his "Young Woman by a Window." Chauncey F. Ryder has an admirable landscape, "Pollard Hill," original and delicious in color.

These are the important pictures of the show, which includes inadequate representations of Hawthorne, J. Alden Weir, Gari Melchers, Joseph T. Pearson, Cecilia Beaux, W. Elmer Schofield and Jonas Lie. Daniel Garber's "The Bayou" is stagey in color, although it has charm of design. A portrait of Dr. William H. Klapp, by Adolphe Borie, lacks his usual sense of beauty and distinction. Henry R. Rittenberg's "Still Life" is showy and strong in its technical features, but lacks beauty or charm.

Other exhibitors are Henry W. Ranger, F. Ballard Williams, Hugo Ballin, L. P. Dessar, W. Gedney Bunce, Geo. H. Bogart, Paul Dougherty, C. C. Cooper, Henry G. Dearth, W. L. Palmer, Walter MacEwen, Leonard Ochtmann, Charles Gruppe, W. W. Gilchrist, Philip Hale, George De Forest Brush, Paul King, Robert Reid, W. L. Lathrop, William Sartain, George H. Smillie, Douglas Volk, Percival Rosseau, Arthur B. Davis, Charles H. Davis, Gifford Beal and Charles M. Russell.

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necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

A MERRY CHRISTMAS TO OUR
READERS AND PATRONS.

CLUB LOSES OPPORTUNITY.

There is much talk in the studios
anent the seeming failure of the Art
Committee of the MacDowell Club to
have grasped the fine opportunity and
the "psychological moment," as it
would appear, of the present season, to
give the art public the chance to see
and study the latest works exemplify-
ing the art movements in Europe of the
time. With the press of the civilized
world discussing and disputing over
the merits or defects of Matisse and his
followers, the "Cubists" and other "fad-
dists" in France, and of such painters
as John, Nicholson, Steer and their fel-
lows in England, the MacDowell Club
with new galleries, well adapted for
the exploitation of new movements in
art, after one "group" exhibition of
strong American painters, has been and
is giving a series of displays of the
work of students, unknown to fame,
and which work is, as yet, hardly
worth serious attention.

What Mr. Alfred Stieglitz has done
in giving American art lovers an idea
of contemporary art movements in
Europe, on a necessarily small and in-

adequate scale in the little Photo-Se-
cession gallery, the MacDowell Club
could have performed in a larger and
satisfying way, to the benefit of its
reputation and the public's edification.
It has seemingly strangely preferred
to render its excellent "group" exhibi-
tion plan virtually abortive by and
through the poor character of its dis-
plays, save the first, and would appear
to have thus lost a great opportunity.

If it is too late for the club's Art
Committee to act upon the suggestion,
herewith offered, of arranging and
holding exhibitions of the works of the
European extremists this season, can
it not secure the admirable display of
pictures by the members of the French
Société Nouvelle now on exhibition at
the Albright Gallery in Buffalo? In
any event it is to be hoped that the
club's "group" exhibitions still to come
will be on a higher plane than the last
three held, and which were really an
injury to the club's reputation as
an art organization.

DEALERS BEWARE.

The Fine Art Trade is warned to be-
ware of a well-dressed smooth-faced
man of middle age, with some knowl-
edge of pictures and art objects, who,
after calling and assuming to purchase
pictures or objects of value, and re-
questing that they be put aside until
the following day, finds himself short
of ready money necessary for an over-
night business trip to Philadelphia or
Boston, with the usual request for cash
on a small cheque.

This individual has an engaging man-
ner and introduces himself by the men-
tion, as his friends, of the names of two
well-known families of art collectors.
He has been quite successful of late
along Fifth Avenue.

It would be well also not to pay heed
to the "tip" rather indifferently given,
of another well-dressed younger man,
also assuming to be an art buyer, on
horse races in Mexico City.

The *Art News* regrets to learn that
several of its patrons have met these
gentry of late and became theirs—fortu-
nately not for large sums.

NOTABLE RAEURN SOLD.

While Sir Henry Raeburn did not
often paint women, when he did portray
them, his strong brush produced present-
ments so soberly fine in color, so beauti-
fully expressive of character, and so
truthful and natural in pose, as to make
these exceptional portrayals rank among
the world's masterpieces of portraiture.

One of the best known examples of
the portraits of fair women by the Scot-
tish master—the presentment of Lady
Janet Traill, reproduced on the first
page, and now on exhibition at the
Reinhardt Galleries, No. 565 Fifth Ave.
(Windsor Arcade)—has been recently
sold by the galleries to Mr. Edward
Drummond Libbey of Toledo, Ohio.
The canvas measures 15½ inches in
height by 38¾ in width, and is splendidly
conserved.

Lady Janet Traill was the daughter of
William, Tenth Earl of Caithness, and
she married, in 1784, James Traill, Esq.,
of Hobbister and Rattar. It is a pleas-
ure to record the entrance into a noted
American collection of this superior
canvas.

Susan Watkins will become the wife
of Goldsborough Serpell, a bank presi-
dent, in Norfolk, Va., Jan. 16. The
couple will reside in Norfolk.

WINTER ACADEMY DISPLAY.
(Final Notice.)

Before resuming this third and final
notice of the present annual winter
Academy display in the Fine Arts Gal-
leries, I must correct an unintentional
misstatement in my last notice to the
effect that the admirable, strong and
beautiful landscape in the Centre gal-
lery by Gardner Symons, "Snow-Clad
Fields in Morning Light," had been
seen and noted before at a Carnegie
Institute exhibition at Pittsburgh. It
appears that I was mistaken, and that
the picture was painted last summer
from sketches made the previous win-
ter. I must have had in my mind a
canvas with a somewhat similar motif
by one of our winter landscapists.

Again must I return to George Bel-
lows' delightful Manet-like "Girl on
Couch." A haunting picture, with its
flat greens and greys, its lack of air, its
too long left leg, but its remarkable and
stirring naturalness and vitality. I find
that I was wrong in my first notice in
my intimation that Irving Wiles had
been influenced in his big double por-
trait, "The Sisters," in the Vanderbilt
Gallery by William M. Chase's hack-
neyed portrait with the same title, for
the compositions are not at all identical.
I saw the picture only for a moment
when it was on the floor to be photo-
graphed, and turned face down so that
I had to peep under the frame to ex-
amine it. A murrain on these photog-
raphers any way. One of them objected
to taking what I considered the best
picture in the exhibition, and proffered
me a photograph of what I considered
a colored Christmas card, as his choice
of the best canvas. (The artist shall
be nameless.)

A Provoking Display.

This present winter Academy show
is a provoking one, in that it grows
upon one at each visit, reveals numer-
ous canvases of unusual merit, over-
looked at earlier visits, and makes the
writer regret the more to have omitted
so many worthy of mention in his first
notices, and which from limitation of
space and time must to his sorrow, be
omitted from this last and final notice.
Enviied be the genial and entertaining
James Huneker, the gracious and inter-
esting Miss Cary, and other art writers
who are fortunate enough to have the
space which after all the dear old Acad-
emy—despite its shortcomings and the
fetich that it is necessary to abuse it—
deserves. Let it not be forgotten as
"Sam" Isham so well observes, that it
was the Academy which held the torch
of art aloft and aflame, through many
dark years in the history of American
painting.

In the South Gallery.

The South Gallery is this year more
varied than ever. It abounds in good works,
interspersed alas, with too many poor ones.
In making the rounds of this gallery, one
should begin at the left of the entrance
door, and passing by Frank Russel Green's
"Murmuring Sea" with its tin figure, pause
before Guy Wiggins' "East Wind," not
only a thoroughly delightful, truthful and
able marine, with shipping at a wharf in the
foreground, but a canvas so pulsating with
movement of air and water, so delicious in
tone and feeling, as to indicate the most
successful of futures for this young art-
ist, who bids fair to soon reach his es-
teemed father's side among American
painters.

The "Grey Dunes," truthful and agree-
able in color, and so well composed, is a
welcome departure by Charles Warren
Eaton from his always good but decidedly
hackneyed pine trees, and even his beauti-
fully colored but necessarily panoramic
Italian lake scenes. I liked Silas S. Dustin's
well-colored, sympathetic and truthful study
of some old apple trees, but Cecilia Beaux's
double portrait of a youth and maiden is
not up to her usual mark—too stiff in pose
and smoothly painted, although with good
movement. For "Bobby of the Ever-greens,"

in other words our esteemed fellow-town-
man and general circulator, R. W. Van Bos-
kerck's "Evening-River Lorne" a word of
praise. He is unique both in temperament
and style of painting. Arthur Hoeber's
"Edge of Grove" has his wonted delicacy of
color and feeling, and Carleton Wiggins'
"Morning Light" is a typically well-painted
cattle piece. John F. Carlson now ranks
high among our winter landscapists and
"February Morning" is a good example of
his able, sensitive brush. Everett L. War-
ner makes "St. Paul's Chapel," on a winter
morning so luringly poetic in a bluish haze
that it suggests a warning to Paul Cornoyer
and C. C. Cooper to ware their laurels.

Where does Gustave Cimiotti, Jr., get his
rich deep blues and greens from which he
weaves his charming decorative landscapes?
Would that other painters I could mention,
could catch his secret. It is a pleasure in-
deed to see the veteran George W. May-
nard again to the fore with such a truth-
ful fine marine with rocks as his "After
the Blow." Veterans such as Maynard en-
courage their fellows in other lines of hu-
man endeavor. His eye is not dim by any
means. And in the same gallery sits and
paints Mr. Maynard's elder, Mrs. Coman,
truly as the vaudeville managers would call
her "A Girl Wonder." Her "Wash Day,"
a departure from her usual motif, is deli-
cious in its soft blues, its distance and at-
mosphere. Typical is J. G. Brown's "Music
Hath No Charms"—another remarkable
veteran is he.

Ritschel's Fine Marine.

Who comes next? Why none other than
William Ritschel, with a large moonlit ma-
rine, a memory of Summer nights on the
Pacific coast, so beautifully illumined, so
fine in distance and in its sweep of air and
sky, as to place him in the first rank of our
marine painters. One would fain linger
over Lucia Fairchild Fuller's delicate
"Francesca." William J. Hays' stirring,
truthful little racing picture, "Steeplechase"
and Charles P. Gruppe's fine landscape,
"Hour of Peace," but we must hurry on.

Separated a little from his fellow-veter-
ans, E. L. Henry calls for a stop before his
truthful, interesting and sympathetic "1812
—News of the War." (Who will perpetu-
ate our Colonial and early history on can-
vas after Henry, and who could do it as
well?) Near by is a not over-interesting
coast scene by Waugh, but in a corner
hangs a small marine by Dedrick Stuber, so
rich in quality and fine in movement that
one would fain know more of the painter.

There is a new note and tender color in
W. A. Coffin's "Uplands in April," and
Lewis Cohen's "Toledo" is rich and warm
in color and poetic in feeling. (We noticed
this good picture at Folsom's last season.)
If only H. M. Walcott could have a cooler,
softer palette, the only adverse criticism of
his alluring sympathetic transcriptions of
childhood would be baseless. His "Joy
of the Morning," is a joy indeed to any
lover of childhood, almost as good as his
never to be forgotten "Cotillion."

A good portrait is Adelaide Cole Chase's
of a boy, E. Loyal Field's landscape is rich,
as usual, in color, and William Robinson's
"Grey Cliffs," is a fine soft toned, original
conception.

On the next wall canvases one must stop
and study are Daniel Garber's "Hillside
Farm," A. T. Van Laer's "Meadow Stream,"
William Thorne's saccharine but pleasing
portrait "Fleurette," Ernest Parton's
"Bridge at Grez," F. S. Church's delicate
fanciful attractive "St. Cecilia," Joseph
Boston's fine large landscape, "Sentinel
Range—Adirondacks," Charles Bittinger's
clever figure piece, quaint in costume and
frank in color "Hiding," Ernest L. Blu-
menschein's large vague "Family Group"
with good characterization but marred by
the wooden child in foreground, and Susan
Watkins' well lit, beautifully composed in-
terior with figure "Morning Room."

Other Good Works.

Life, air and movements are in Reynolds
Beal's "Buttermilk Channel," and while
there is something lacking in Will Low's
"Arabesque," a tall and handsome maiden
lightly clothed, standing on a beach, it
would puzzle one to define this lack, for the
picture is, of course, a good and strong
one. Leonard Ochtman in "Hills in Win-
ter" comes dangerously near to Try-
on, in sentiment, tone and color. Al-
bert L. Groll, leaving his Arizona deserts,
shows us the snows of "Ashokan Pass" this
season. It is a departure for Mr. Groll,
this painting of colder climes, and it is too
soon to tell whether he will achieve the
same success with such scenery, contrasted
with that so full of warm color, he has de-
lighted to paint for so long a time. One
of the finest Bolton Joneses seen in years
is his "The Pines," true in color, large and
strong in composition.

(Concluded on page 7)

LONDON LETTER.

London, Dec. 13, 1911.

A most important exhibition of modern art, organized by the Contemporary Art Society, is now on at the Corporation Art Gallery, Manchester. This society was founded last year "to fill the void left in the national representation of our later artists by the manner in which the Chantrey Bequest has been applied." These are the words of Mr. D. S. MacColl, ex-Keeper of the National Gallery of British Art, who contributes a preface to the catalogue. Mr. Roger Fry has written a second prefatory note, in which he speaks in the highest terms of the Camden Town Group, especially of Walter Sickert, Spencer Gore, Ginner, and the late M. G. Lightfoot, and also defends Duncan Grant, Frederick Etchell and other English post-impressionists. The society has already acquired, in trust for the nation, a "Tahitian Subject," unfinished, by Gauguin, Augustus John's "Smiling Woman," Sickert's "Portrait of George Moore," Conder's "Green Apple," and other works by Will Rothenstein. Wm. Nicholson, Ethel Sands, Orpen, Harvard Thomas, Epstein, Eric Gill and other advanced artists. These are shown at Manchester, together with some 200 other works, mostly by advanced painters of the New English, Camden, Friday Club, or Allied Artists' groups, many of them being loans from well-known collectors.

Lord Henry Bentinck lends a Picasso he has recently purchased, as well as watercolors by Sickert, C. Maresco Pearce, Henry Lamb, Augustus John, and a small oil sketch by James Pryde. Examples of other advanced artists of the ultra-modern school are also lent by Prof. M. E. Sadler, Judge Evans, Mr. C. K. Butler, Lady Ottoline Morrell, Mr. Clive Bell, and other well-known collectors.

The Royal Academy Council has organized a special exhibition of the works of the late Edwin A. Abbey, at Burlington House, to open Jan. 1. The display will include the original sketches of paintings for the Pennsylvania Capitol, and pastels not shown before. The honor of a special exhibition is granted only to the most distinguished among dead members of the Royal Academy.

NEW ORLEANS (LA.)

The opening of the Delgado Museum of Art took place Dec. 16. The exhibition has surpassed even the hopes of those who had it in charge. There are important loan exhibits. From Mr. Chapman H. Hyams' collection come twenty-nine fine examples of Diaz, Jules Dupre, Corot, Schreyer, Harpignies, Gerome and Alma Tadema. From I. M. Cline's collection are his twelve great Keiths, wonderfully effective, a charming figure by Millet, landscapes by Corot and Jules Dupre and a marine by Jongkind. Mr. Sam Weis has loaned several fine etchings and other works. A Gerome is loaned by Mr. Morgan Whitney; an exquisite Pasini by Mr. J. K. Newman; a portrait by Gilbert Stuart by Miss Kate Minor, and a splendid David Teniers, the younger, by Mrs. John Douglas.

There are a few fine bronzes in the statuary hall including two Baryes, loaned by Dr. Joseph Baur, and two large cabinets containing Oriental bronzes, from the collection of Dr. I. M. Cline, wonderful in variety and charm of form and patina.

The exhibit of the works of contemporary painters is one of the best ever held here.

FOREIGN EXHIBITIONS.

Dresden.

The important art exhibition to be opened here in 1912, as recently announced in the *American Art News*, will be divided into sections—Monumental and Decorative Art and Portraits of Beautiful Women. The exhibition will also include graphic art, etc.

Munich.

At the Heinemann Galleries the Venetian, Italo Brasz, is showing a collection of over sixty canvases. Brasz is of German origin, but exhibits nothing of his nationality in his painting which, in its masterly technique, united with great tenderness, is purely typical modern Italian. He has sentiment, charm of color and motion in abundance, that sometimes produce beautiful effects and at other times approach a

PARIS LETTER.

Paris, Dec. 13, 1911.

A creditable exhibition of art works, purchased by the French Government from the different Salons during 1911, is now on at the Beaux Arts. There are 167 oils, 197 pastels, watercolors, drawings and etchings, 99 sculptures, 63 art decorative articles, and 126 beautiful Sevres pieces.

American artists, who have been honored this year by having their works purchased by the State, are Richard Miller, Frank Armington, Walter Gay, Ethel Mars and Florence Este. Miller's painting is the only work among those by American artists purchased expressly for the Luxembourg, the others will be placed in minor museums throughout France.

A large amount of money is expended yearly by the Government for the

position, levying the tax indirectly upon hotel guests. It passed, and since then every foreigner (the majority are Americans) who visits this art centre contributes unknowingly to a fund that counts into millions yearly to fill the museums of France with modern art works which the whole world may enjoy.

It is an interesting fact that the majority of the works purchased by the State this year are painted in a high key. Even the older men in the Old Salon have cleaned their palette and freshened their vision. The day for black and brown toned pictures is forever past. Vibrant complementals—light in the open, carefully-careless brush work, good design, makes the butterfly, that all are chasing.

Among the big men whose healthful influence is surely shaping the destiny of the old Salon, lifting it out of blackness and mud, is Octave D. V. Guillonnet, whose delightful "Fouillage du Ble en Provence" in this year's Salon disturbed the slumbers of the scholastic painters, even stirring the self-satisfied atmosphere on the Avenue d'Antin side of the Grand Palais. M. Guillonnet is not a neo-impressionist. He is a poetic-realist, whose brilliant sunlight is powerful, yet refined. It is beautiful, it is true, it is new.

The Autumn exhibition of the Women's International Art Union at the Student's Hostel, Boulevard St., Michel, is open. While there are several "high-lights," the general aspect of the ensemble is a low tonality, a return to "ye olden times." This should not be the case, for there are legions of women artists in Paris who are up to the minute in matter of vision and technique. The hanging of the present exhibition is clumsy and banal; quantity supersedes quality. Voila tout!

Charles W. Hawthorne is settled in his studio at 51 Boulevard Saint Jacques.

The Paris jury for the Philadelphia Academy this year is Richard Miller, portraitist; George Oberteuffer and Park-Curtis Dougherty, landscapists. These men are painters of ability with "up to the minute" tendencies.

Just how the old A. A. A. expects to ever regain its "Once upon a time" popularity and command the esteem of Americans in Paris, has not yet developed, neither are its future plans considered promising. For instance, a clumsily typewritten invitation to a "Stag" on Christmas Eve, at which the only feature advanced is "free beer," has been sent out to prospective members, signed by the janitor. It is presumed that all who attend will be required to wear department store shoes. "C."

BUFFALO, N. Y.

The display of the modern French pictures at the Albright Gallery continues to attract especial attention. Among those from abroad, who contributed, and who were visitors at the gallery, are P. Ribera, the Spanish artist; Dr. Neuhaus, curator of the Amsterdam Museum, and M. Georges Roux, of the Georges Petit Galleries, Paris, who has loaned some of the finest paintings in the collection. The Albright Gallery has recently added three pictures to its permanent collection: a decorative canvas by Cottet, one by Walter Gay, eighteenth century interior, and "Conversation" by Amand-Jean. Last Monday the Saturday Sketch Club opened an exhibition in the rooms of the Camera Club, in which are shown 135 pictures, including landscapes, marines, figures and snow scenes, to continue to Dec. 18.



MRS. BELL.

Born Anne Conyer.

By Gainsborough.

Sold by Blakeslee Galleries to prominent American collector.

rather doubtful, sentimental average. The work as a whole does not express a progressive feeling. Brasz has the individual modern traits of the newer French painters, borrowed from the art of Degas and Cheret.

Amsterdam.

Under the auspices of the Corporation of the City of Amsterdam, an international exhibition of the works of living artists will be held in this city April 13 to June 8, 1912. The exhibition will include (1) paintings, watercolors, pastels, (2) engravings, black and white and lithographs, and (3) sculpture. Exhibits must be addressed "Comite Executif, Exposition Internationale Municipale des Ouvrages des Artistes Vivants, Musee Municipal, 13, Paulus Potterstratt," Amsterdam.

purchase of art works, and the fifty or more museums throughout France are being replenished with examples of modern and ultra-modern works by the best artists, regardless of nationality. France is generous and wise to gather the pearls while the artist is doing his best work, and often a budding genius is carried over the rough road in his career by having affixed to his work in the Salon "Bought by the Government."

The U. S. Government has far to go in this direction and can learn much from "The way it is done in France." Many years ago the French Minister of Fine Arts, who is a member of the President's Cabinet, added to the tax budget a fraction of a centime for the purchase of art works—it failed to pass. A few years later he renewed his pro-

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Orders for this sale will be received by American
Art News and cabled to Paris Office.**FOREIGN SALES.****Old Masters at Christie's.**

At Christie's, London, Dec. 16, old masters owned by the late G. E. Dering were sold.

A portrait of Mrs. Baring and her children by Lawrence, exhibited at the Royal Academy in 1821, sold for \$42,000 to Mr. A. Wertheimer. "The Smoker," by Franz Hals, brought \$10,500. A portrait of a lady by N. Maes, \$5,512.50. A portrait of an old lady by Rembrandt, \$2,625. "Buildings on Grand Canal, Venice," by Canaletto, \$3,360, and a portrait of Phoebe Wright (Mrs. Hoppner) as "The Primrose Girl," by Hoppner, \$6,037.50, went to Mr. Wertheimer.

A portrait by the master of the Holhausen portraits brought \$10,762.50. A portrait of Miss Elizabeth Haward, daughter of Francis Haward, A. R. A., engraver, by Gardner, \$11,550. A portrait of William Wilberforce by J. Rising, \$3,465. A portrait of Mrs. Alexander Henderson by Raeburn, \$4,200, and "Aeneas Assisting Dido to Dismount," by Rubens, \$4,462.50.

Old Books at Sotheby's.

At a recent sale of books at Sotheby's, Fox's "Book of Martyrs," with autograph signature, reached \$3,000. It was withdrawn, unsold. Robson bought a first edition of Izaak Walton's "Complete Angler," for \$3,750. The book was published in 1653 at 65 cents. Quaritch bought the first folio edition of Shakespeare's works for \$2,500.

Sabin bought a thirteenth century illustrated French manuscript for \$3,750, and a first edition copy of Charles Lamb's "King and Queen of Hearts," for \$1,700. Fox bought Robert Louis Stevenson's writing desk for \$625, and Mackness a sixteenth century Bible for \$1,500. Three Bret Harte autograph manuscripts fetched \$245.

The total for the two days, \$35,843.

Color Prints Sold.

A collection of 181 Japanese color prints formed by E. Foxwell was sold Dec. 18 at Sotheby's for \$1,905.

A print by Harunobu (Suzuki), 1703-70, "A Reflection of Kinko," brought \$50; "Picking Persimmon," by Utamaro, sold for \$460. "A Flower Party," by Yeishi (Chobunsai), sold for \$155, and "River and Mountains of the Kiso Road," by Hiroshige, dated 1857, went for \$77.50.

Townshend Autographs.

The Townshend collection of autograph letters and historical documents was sold Dec. 18 at Sotheby's. The total realized was \$7,163. The papers relating to the American colonies and provinces brought \$2,795.

A manuscript giving an account of the transactions between England and France relating to the Hudson's Bay territory, and dated 1687, brought \$875.

An autograph letter by William Penn to Lord Townshend, respecting the rights and disposition of a body of Swiss colonists for Pennsylvania, brought \$160.

A long and interesting letter from Jonathan Belcher, Governor of Massachusetts, to Lord Wilmington, dated Boston, November, 1733, and bitterly complaining of the opposition and dilatoriness of the House of Assembly, was sold for \$95.

The first lot sold on Tuesday were Jacobite papers and letters of the period 1703-1727. An important series of letters of Mr. Pelham, one of Lord Kenmore, Oct. 17, 1715, and letters concerning a Mr. "Freeman," sold for \$102.50. A letter by James Edward, the old Pretender, to John Plunkitt, the Jacobite agent, Feb. 4, 1722, went for \$52.50.

A pathetic unsigned letter from the Earl of Kenmore, written shortly before his execution, to the old Pretender, brought \$55. A one-page folio from W. Davison, Queen Elizabeth's secretary, to Nathaniel Bacon, Sept. 30, 1572, giving an account of the massacre of St. Bartholomew, went for \$55.

Seventeen warrants committing prisoners to Tower (1676-77), among them Duke Buckingham, Lord Cornwallis and Earl Pembroke, brought \$255. Three volumes autograph letters and despatches from Horatio Walpole and others to Lord Townshend brought \$200.

The total for the two days' sales was \$11,540.

Paris Miniature Sale.

An 18 century miniature of a "Woman" by Hale, brought \$2,500 on Dec. 16 at the Hotel Drouot at a sale of bibelots. Another miniature, "Portrait of a Woman," by Edridge, fetched \$740 from an amateur, M. Maurice Watel. A Louis XVI gold box, with a miniature after Drouais on the cover was bought by M. Stettiner for \$2,430. M. René Boivin gave \$2,430 for a large oval gold box, decorated with marine subjects and having a portrait of Catherine II of Russia on the lid.

CINCINNATI.

The sixteenth annual meeting of the Society of Western Artists was recently held here and the jury selected out of over 400 works submitted 175 for the exhibition now open at the museum. The Fine Arts Building of Chicago prize, \$500 for the best group of pictures submitted, was unanimously awarded to L. H. Meakin, of the Cincinnati Art Club, who shows five paintings of the Canadian Rocky Mountains, where he spent the summer.

The exhibition is by far the best has ever made. The officers elected this year were Edmund H. Wuerpel, of St. Louis, president; William Forsyth, of Indianapolis, vice-president; O. E. Berninghaus, of St. Louis, secretary, and Otto Stark, of Indianapolis, treasurer. Among the exhibits are examples of George C. Aid, Martha S. Baker, Charles F. Brown, Edna N. Casterton, Elizabeth Colwell, Charles A. Corwin, Leonard Crunelle, C. F. Peyraud, Chas. S. Wood and other Chicago artists; W. A. Sparks, of Pittsburgh, Otto Stark of Indianapolis, Alice Schille, of Columbus, Holmes Smith, of St. Louis, J. H. Sharp, of Crow Agency, Montana, Arthur Mitchell, of St. Louis, Ethel Mars, formerly of Cincinnati, but now of Paris, and many other artists from the middle western states. The exhibition occupies three rooms in the galleries of the Museum. Local artists besides Mr. Meakin represented include John Rettig, E. T. Hurley, H. H. Wessel, Clement J. Barnhorn, the sculptor, E. T. Hurley and others. The Rookwood Pottery is represented by two large cases of ware with the names of the artists entered as members. Dawson Watson, of St. Louis, has several mezzotint engravings, which art he is endeavoring to revive. The exhibition closes today.

MILWAUKEE, WIS.

The loan exhibition of the Art Society opened in its new building, Dec. 16, and the pictures are arranged in different groups. One section is devoted to British artists, showing pictures by Reynolds, Lawrence and other noted Englishmen. The portrait of George III. of England, by Lawrence, is of especial note. In another section the early and modern Dutch schools are represented, "The Canal," by De Hoog, and three examples of Evert Pieters are notable. The Barbizon masters are represented in the French section, while another section contains examples of modern Russian artists.

A feature of the exhibition is a group of sketches by Sorolla, while such American artists as Alexander Harrison, Frank Benson, William M. Chase and Charles H. Davies are well represented. There are 86 pictures in the collection, which will continue to Jan. 5. Following the present display there will be another of paintings by representative American artists.

OLD IVORIES HERE.The remarkable panel of ivory carvings for cassones for the marriage of Princess Isabelle, daughter of Jean II of France by Baldassare Embriachi in 1366, and which ivories were mentioned and described in the *American Art News* in an issue last Summer, when shown at the Paris Galleries of C. and E. Canessa, have been imported by the house and are now at their New York galleries, 479 Fifth Ave.**MUSEUM GETS REMINGTON.**

Frederick Remington's well-known battle picture, "On the Southern Plains—1860," has been presented to the Metropolitan Museum by Mr. Henry Smith and fourteen other friends of the dead artist.

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WINTER ACADEMY DISPLAY.

(Concluded)

And now F. K. M. Rehn departs from the sea and shows a landscape with river "Tidal Stream," exceedingly rich and beautiful in color quality and one that surprises even his admirers. Mr. Rehn should give us some more of these landscapes. Good and faithful is Mary Fairchild Low's portrait of Will H. Low, and strong and true in color is Frank De Haven's "October Woodland."

If Samuel Isham's decorative panel does not entirely please, as cold and a trifle stiff, one may turn to Louise Cox's pretty portrait of a child, W. T. Smedley's serious virile "Portrait of a Man" and Edward Gay's, George H. Smillie's and W. Merritt Post's strong and fine landscapes.

And now I must leave the South Gallery with regret, not however without a deserved word for such pictures as Daniel Garber's "Roxbury Hills," W. H. Drake's really stunning "Swans," an unusual work; Paul Cornoyer's beautifully lit and tender toned "Misty Morning—59th St.," Letitia B. Hart's old-fashioned quaint and charming interior with figure, "Blue Vase," and Gifford Beal's fine deep-colored "Brook in Winter," shown in Pittsburgh last Spring.

The Academy Room.

"Electric light" may "daze the sight" in the Academy Room. (We have been especially requested not to use the term Morgue), but it cannot blur from memory some good canvases therein hung. I recall especially Hugo Ballin's "Water Wheel," George Wharton Edwards' "Havana from the Harbor," Lockwood De Forest's "Mt. Carmel—California," I. A. Joseph's tender landscape, "The Cloud," Chauncey F. Ryder's fine coast scene and marine, "Trafalgar's Reef," W. M. Paxton's stunning nude, a superior piece of flesh painting and clever arrangement; Andrew T. Schwartz's "Simple Life," Charles D. Tracy's "Lonely Deep," a deep-colored, strong and truthful marine, by a young English painter which hung on the line in a recent Royal Academy show; Louis Kronberg's "Ballet Girl in White," William Cotton's excellent portrait; Frank A. Bicknell's "Fog," and Orlando Rouland's speaking portrait of J. J. Shannon.

The Sculptures.

It is not a sculpture year at the Academy, but the comparatively few examples are unusually good. Dallin's "Invocation to the Great Spirit," which the unregenerate say personifies John Alexander appealing for funds for a new academy building, stands outside the front entrance. It is a fine equestrian piece, the praying Indian, and the horse, both well modeled. A young sculptor, Avarad Fairbanks, only 14, sends a realistic finely modelled small "Buffalo Charging," which bespeaks for the youth, a future. There is a good portrait head of Wilhelm Funk, he whom the Academy rejected to the Academy's art loss, by Roland Hinton Perry; a splendid head of the late John Bigelow, by Edith W. Burroughs, and a fine portrait bust of a woman by the same able sculptor, while Daniel C. French, F. Piccirilli, Bessie Potter Vonnoh, J. E. Fraser, Isidor Konti, Gertrude Whitney, Janet Scudder, Anna Hyatt, Adolph Weinman, A. St. L. Eberle, A. Stirling Calder, Antonetta St. Gaudens, Mahonri Young and Caro McNeil, are all well and typically represented.

So take we leave of the Winter Academy, as above said, with regret, for it is after all a good show.

James B. Townsend.

CHICAGO.

An exhibition of portraits by A. Benziger, at the Hotel Blackstone, included twenty-one oils, among them portraits of Gen. Stewart L. Woodford, Cardinal Gibbons, Theodore Roosevelt, ex-President Diaz and William McKinley.

At the Art Institute the Antiquarian Society is showing some of its recent accessions, among them a stone statue of the "Virgin and Child" carved in the 13th century; a German altar piece of the same period, a Gothic triptych, depicting episodes in the life of Basil the Grand and the death of his sister, Saint Macrine. There is a terra cotta 16th century Della Robbia relief showing the Virgin kneeling over her child in the garden. A valuable gift is a Flemish tapestry, "Battle Scene," woven in 1619 by Karal Mander, Jr., one of a series from the Prince Demidoff collection.

AROUND THE GALLERIES.

Mr. Jacques Seligmann, of Seligmann & Co., arrived on the Oceanic last week for a brief visit and sailed today on the Philadelphia to return to Paris. He will make another trip here for a longer stay in late January, when he will be accompanied by Mrs. Seligmann.

Congratulations are extended to Mr. and Mrs. D. K. Kelekian on the birth of a daughter.

Mr. E. M. Hodgkins, of London, head of the London and Paris houses of E. M. Hodgkins, arrived on the Campania yesterday for a first visit to New York, and is at the galleries, No. 630 Fifth Ave.

An exhibition of recent oils by Aston Knight, who arrived on his annual visit last week, will open at the Knoedler Galleries, No. 556 Fifth Ave., Tuesday next, Dec. 26, to continue a week, and possibly a fortnight.

Mr. C. J. Charles arrived recently from London after a year's absence and is at his new galleries, No. 718 Fifth Ave.

Mr. Edward Brandus who arrived recently from Europe is in Chicago on a business trip. He has leased a gallery in the Windsor Arcade.

Kouchakji Freres have removed their establishment from 1 East 40 St. to 7 East 41 St. The gallery, which occupies the ground floor, is tastefully decorated and is divided into three rooms—two exhibition and a private salesroom.

Mr. Edgar Gorer, the well known porcelain expert, of 170 New Bond St., London, is showing some rare examples in his rooms at 560 Fifth Ave. A Chinese vase of the XVII. Century, Kang-h'si period, remarkable in color and form, with double ground and mounts by Gautier, the celebrated bronze artist of the XVIII. Century, from the house of an English nobleman, is a notable piece—two XVII. Century vases owned at one time by the Countess de Bearn, five black Hawthorne vases, the only specimens of such great value on sale in the world, and a blue Hawthorne, unique in value, color and shape with a cover in the form of a mandarin's cap. This kind of vase is used only by the Chinese Emperor in making gifts.

Noticeable in this collection also is a group of green porcelains, wave pattern, four of which belonged to Sir William Bennet, and the fifth to the Salting collection. Mr. Gorer has also a rare collection of hard stones, and together with Mr. J. F. Blacker has recently published a limited edition of two volumes, of great interest to collectors, on old Chinese porcelains and hard stones.

Until Jan. 15, the Charles H. Graff Galleries, 19 East 33 St., are showing a collection of mezzotints, printed in colors and in black and white, after Reynolds, Gainsborough, Lawrence, Romney and Hoppner.

The I. P. Frink reflectors have recently been placed in the remodeled galleries of J. & S. Goldschmidt, 580 Fifth Ave. The fixtures are simple but very effective, and lend themselves to rooms of this nature.

Prof. M. I. Rougeron, the "expert" restorer, is now at work in his studio, 452 Fifth Ave.—Adv.

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